# "DON'T GIVE UP THE SHIP!"

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## SEMPER FIDELIS

The Captain lay dying on his quarter-deck. His ship was outgunned and outmanned. Mortally wounded, neither victory nor defeat meant anything to him. But his spirit was unquenchable, his loyalty to country undying — and his last cry was: *"don't give up the ship!"*

*(The above refers, of course, to Capt. James Lawrence, commander of the American frigate, "Chesapeake", who died in the battle with the British man o' war, "Shannon", June* 1, 1813.*)*

Lawrence was a true son of 1776 — of the days when Americans were AMERICANS . . . . when a Nathan Hale quietly stated his regret that he *"(had) only one life to give for his country"* . . . . when a Patrick Henry preferred death to life without liberty . . . . when the bloody footprints in the snows of Valley Forge proclaimed a march that would not end until freedom had been reached.

That cry of the immortal Lawrence came echoing back to me many times during the years since I joined in the fight for the salvation of our country. It came back to me as I watched the equally immortal Joe McCarthy valiantly battling the overwhelming odds against him . . . . again when Senator Pat McCarren sadly stated that he would regret to his dying day his having voted "aye" for the UNITED NATIONS.

It came back to me when I was listening *(with contempt)* to the phony Eisenhower's false promises . . . . and again *(with nausea)* as the double-tongued politicians in Congress were piously proclaiming patriotism and loyalty to country — *and at the same time voting for all of Eisenhower's treason-packed Bills!*

It came back to me every time I heard the Industrialists, the Bankers, the Merchants *(the men who have the most to lose)* express their fears of retaliation, persecution, loss of business, etc., etc., as their reasons why *they* could not fight the ADL, the NAACP, the Union Bosses — it came back with a reminder of what Sir Walter Scott said of such men:

*"Breathes there a man with soul so dead*
*Who never to himself hath said —*
*This is my own, my native land?"*

But that dying Captain's last exhortation comes back to me with greatest impact everytime I hear despairing cries from those whose loyalties have been proven who, through the years have fiercely fought the Enemy on every Front and whose innate love of God and Country will keep them fighting — but whose spirits have begun to flag and their hearts to despair because they (think) see no signs nor hope of ultimate victory. It is for *these* that I shall devote the following pages — to revive their flagging spirits and drive despair from their hearts by *showing* them that their fighting and their sacrificing have not been in vain. *I will show it to them by deeds accomplished and results achieved!* I will show that the Enemy's only technique for our destruction is to wear down our courage and our will to fight. I will show how truly vulnerable the Enemy is — *by reviewing the battles we have won* — and *how* we won them — and how we can win the final battle if we just "*Don't Give Up The Ship!*"

The best "exhibit" for all that is the *recorded* history of CEG — the "Cinema Educational Guild."

Virtually, of course, that "history" has been told in my books, "*Red Treason in Hollywood*" and "*Red Treason on Broadway*" and therefore it may seem to be unnecessary repetition for these pages, but not so — each and every one of our (CEG) battles with the Reds so clearly reveals their techniques and their strategies and *(more important)* their single-track mindedness that a mere review of those battles provides a clear blueprint for sure victory in the *supreme* battle ahead — *sure victory* if we still have the "guts" our forefathers had — the "guts" we had in the days of Teddy Roosevelt!

## THE RED CONSPIRACY IN HOLLYWOOD

Our first battle, of course, was the one we launched to destroy the Reds' control of Hollywood — but in order to provide a clear picture of that battle I should first cite the events that led to the creation of CEG.

From the very early 1930s until 1947 the Motion Picture Screen (Hollywood) was the Great Conspiracy's most effective instrument for the propogation of Communism in the United States and the brainwashing of the American people. Indeed, it was their most effective instrument for the brainwashing of the whole world — *into hatred of the United States and the American people!*

The reason for that effectiveness of the "Film" is quite obvious:

from the teen years of this century, when the multiple-reel (Feature) motion picture came into existence, the Film has been the chief form of entertainment for the masses — here and throughout the world. Especially so after the "Talkie" emerged in the late Twenties.

Now, it has long been recognized that the press (newspapers, magazines, etc.) and books could be used, *as they were*, to mold public opinion for good or for bad. Plays, too, have been known to influence public opinion — for one example, there might never have been a Civil War in America if "Uncle Tom's Cabin" had never been produced — there might never have been an anti-trust law if Ida Tarbell had not written "The Octopus," transformed into the play, "The Lion and the Mouse." But the "Film", especially in its early stages, was such a juvenile kind of entertainment, so utterly innocuous, that nobody had even a remote suspicion that it could be transformed into a dangerous propaganda instrument. That is, nobody but the Masterminds of the Great Conspiracy. And even they did not recognize its potentialities until the outbreak of the first World War when the "Pathe News-Weekly" brought the story of that war, fresh from every battlefield, onto the screens of all the Movie theatres — and became the foremost news-agency in the world. True, the press told the same stories, but the printed word didn't begin to match the impact of the *visual* reporting — and right then and there the Masterminds of the Great Conspiracy launched their operation to acquire control of the Film.

In "*Red Treason in Hollywood*", and again in various issues of our "News-Bulletin", I revealed that operation — and *named* the secret owners of all the "Lots" in Hollywood; I revealed their techniques — how they glorified Moscow and Communism in their craftily slanted "*Mission To Moscow*", "*Song of Russia*", "*North Star*" and other such Films — and how they created world hatred for the United States and contempt for the American people with such Films as "*Gentlemen's Agreement*", "*Mr. Smith Goes to Washington*", "*The Farmer's Daughter*", "*Best Years of Our Lives*", etc., etc. Therefore, there is no need to repeat all those details in these pages,—but I do wish to stress, *in order to emphasize what will follow,* that for a matter of thirty years (from World War One until 1947) the Internationalist-Communist Conspiracy had *complete* control of the Motion Picture Industry. And so craftily did they manipulate that control that *until* 1947 the American people, as a whole, were utterly unaware of that fact — utterly unaware that the "Film" had during all those thirty years been the Conspiracy's chief instrument for the brainwashing of the American people and the peoples of the whole world. On second thought, that is not so surprising, as many of us inside the industry had been equally unaware of it.

It was in 1947 that the truth finally began to break through. That break came about through my efforts to produce "RED RAINBOW", the play in which I revealed all the treason in Washington, *including that of Alger Hiss.*

I had first tried to produce the play on Broadway (New York), but found all doors closed to me. I couldn't get a theatre — I couldn't get actors — I couldn't get scenery built. In short, the Legitimate Theatre in New York was utterly and completely controlled by the Red Conspiracy. *(See "Red Treason in Hollywood" for details).*

However, the Reds on Broadway were not as brazen nor as obvious as the above would seem to indicate. Oh, no, that would have unmasked them right then and there — they were far too clever for that. They submitted what truly seemed to be plausible reasons for their actions; to wit: fear of criminal and civil libel suits by Alger Hiss *(he had not yet been exposed)* and all the other "greats" I named in the play. They pointed out that under our laws not only the theatre owner, but all actors, stage hands, even the ushers could be made liable. Thus the pro-Red collaboration of the theatrical Unions was merely *"protective measures for their members" — so they said.*

Anyway, I accepted the theatre owners' fears of libel suits, of stench bombs, of picketing and rioting, as honest fears. I accepted the actors' fears of "professional suicide." I lost all respect for them — I saw them as mice, not men — but I harbored no grudges against them, because I believed them. *But I did not give up!* Remembering MacArthur's "*I shall return*" when he left Corregidor for Australia, I left Broadway for Hollywood, leaving behind me that same promise of "*I shall return.*"

My plan was simple: I would do in Hollywood what the "mice" on Broadway were afraid to let me do in New York . . . . a successful production in Hollywood would remove all fears of libel suits and clear away all road blocks — and I could then go ahead with "Red Rainbow" in New York and throughout the nation. Yep, my Hollywood would solve the entire problem! Hollywood had been my bailikick since 1930. Everybody in Hollywood, from Louis B. Mayer and Harry M. Warner down, was my friend — nobody would so much as dream of trying to throw any obstacles in my way in Hollywood! *I was that naive in those days!* . . . . of course, that was my first brush with the Reds — I had MUCH to learn.

I didn't begin to realize what I was stepping into until I suddenly found myself in the thick of an all-out total war with the Reds in Hollywood, with the entire Motion Picture Industry — *and with the Masterminds behind the entire conspiracy: the "Anti-Defamation League"!* No holds were barred — no rules were heeded — no belt line was observed.

The more I realized the true conditions the angrier I became. As the battle became hotter and hotter, it attracted the attention of various Women's Clubs, Civic organizations, Service Clubs. I began to speak at their meetings. The press reported my speeches—*until they were silenced by order of the ADL!* But that "silent treatment" order came too late — my charges caught the attention of Congressman Parnell Thomas, then Chairman of the House Committee on Un-American Activities — he decided to investigate.

His announcement had all the impact of the shout that shattered the Walls of Jericho!

## THE REDS UNMASK THEMSELVES

In their panic the Reds threw all discretion to the winds — *they called in William Z. Foster, head of the Communist Party in America, to mastermind their campaign to force Parnell Thomas to abandon the investigation* — and thus completely unmasked themselves.

At secret meetings in the home of Lewis Milestone, *with Foster presiding,* they organized their notorious *"Committee For the First Amendment'* . . . they raised huge sums of money to pay for full-page ads in their favorite pinko sheets — and for two-hour broadcasts on Radio . . . they hired a battery of lawyers *(all Reds, of course)* to go to Washington to "counsel" the Reds who would be questioned by the Committee . . . they organized a gang of the most zealous Red Stars, under the leadership of Humphrey Bogart and Danny Kaye, to fly to Washington to bolster the morale of the Reds "on trial" — *and to heckle the Committee!*

In their arrogance all those Red Stars were convinced that their idol-worshipping fans, which at that time meant all of the American people, would stand by them, Reds or not Reds; and so they insolently set forth to make veritable monkeys of Parnell Thomas and all the other members of that Congressional Committee.

And the Moguls, supposedly smart business executives, fell into the same delusion. True, they did not *personally* participate in those Foster-Milestone strategy meetings, but they left no doubt about where they stood; to wit:

On October 19, 1947, on the eve of the hearing, Eric Johnston, President of the Motion Pictures Producers Association, summoned the Red lawyers of the Red Stars to a meeting in a suite in the swank Shoreham Hotel in Washington, and gave them the following "pep" talk:

"*Gentlemen*," said renegade Johnston to that gang of rabid pro-Communist shysters, "*tell your boys not to worry. The Motion Picture Producers Association will support your position. We do not propose that the Government shall tell us, dirertly or by coercion, what kind of pictures we are to make, or not to make. Furthermore, we will not go totalitarian to please this Congressional Committee. No matter what the findings are, there will be no action taken by my office — there will be no blacklists against your clients.*"

Thus the Masters of Hollywood gave the green light to the Red Stars — on the theory that the American people were so bemused and bedazzled by the "glamour" of "Hollywood" that they would support the Red Stars even in their *open* acts of treason.

Well, we know what happened: that hearing gave us all the evidence we need that the American people, as a whole, are loyal to America once they are *shown* the truth . . . the "friendly" (Stars) witnesses were heroized by a nation that was shocked and horrified by their limited exposition of the Red Conspiracy in Hollywood — *I say "limited" because they were not permitted to tell very much* — and a wave of rage against the defiant Red Stars swept the nation from Maine to California.

On the following Sunday the Reds went on the air (Radio) in a two-hour frenzied appeal to their fans — but it only intensified public opinion against them. Even the press, controlled though it is, was forced to join in the clamor — at least against the notorious "Hollywood Ten" who had led the attack on the Committee.

That *really* terrified the Hollywood Moguls! Louis B. Mayer (producer of "Song of Russia"), with a great show of "righteous indignation," announced that he would fire all Reds off the MGM Lot — *although at the Hearing he had loudly proclaimed he did not know what a Red looks like because there had never been a Red on that Lot* . . . Jack Warner (producer of "Mission to Moscow") was equally loud in *his* proclamation that all Reds would be tossed off the Warner Brothers Lot . . . and the double-tongued, two-faced Eric Johnston issued an *official* statement that every individual of the "Hollywood Ten" would forever be barred from employment in the film industry — and that the Industry would set up their own "policing" organization (the phony "Motion Picture Alliance") to drive all Reds and Fellow-Travelers out of Hollywood.

## WHY THE REDS WIN

The story of that first Congressional investigation of Hollywood has been told many times, but I have a very vital reason for repeating it at this time: a clear analysis of it will show that we, the American people, have only ourselves to blame for the continuing successes of the Red Conspiracy — it shows how we stupidly *(and we really have been stupid)* permit the Reds to transform our victories into their weapons for our destruction. I cite that first Congressional investigation as a perfect example.

Now, there is no doubt that that Congressional investigation was a clear victory for our side. The Mayers and Warners and Johnstons and all the other Reds and pro-Reds came back from Washington a meek and chastened and very shaken gang. In contrast, the Menjous and Robert Taylors and Sam Woods and all the other "friendly witnesses" came riding back to glory and acclaim — and to loudly proclaim that the Communist Conspiracy in Hollywood was smashed! . . . And right then and there the Reds seized our victory and transformed it into a perfect camouflage for their Conspiracy — here is how they did it:

With great fanfare, they "fired" the "Hollywood Ten" and loudly ordered them to *"go and never darken the doors of Hollywood again"* . . . they loudly proclaimed that any others *caught* in pro-Communist activities would promptly be fired and run out of Hollywood . . . they "blacklisted" all the *known* Red Front organizations and thus forced them to "disband" . . . they organized the "Motion Picture Alliance" to guard the ramparts of the "cleansed" Hollywood. And they assured the American people that there was no more need to fight — the Enemy was destroyed.

And the populace cheered and the press eulogized — *and the loyal Americans laid down their arms . . . and the Enemy chortled!*

For even as the populace was cheering and the press was eulogizing, the Reds were feverishly shoring up the breaches in their walls and re-organizing their ranks. They secretly re-hired the "Hollywood Ten," *under fictitious names*, at double their previous salaries — *as a reward for their "loyalty" at the Washington hearings!* . . . they found ways and means to punish all those who had been "disloyal" at the Washington hearings — *as a warning to all others in the industry!* . . . they set up nation-wide "personal appearance" tours for self-proclaimed "anti-Red" Stars, such as Ronald Reagan, Ward Bond, George Murphy, etc., to proclaim far and wide that "*Today there isn't a Red, not even a Fellow Traveler in Hollywood*" . . . and, MOST IMPORTANT, they worked out a plot to destroy the political career of Parnell Thomas and railroad him to the penitentiary — *as a warning to all the other members of that Congressional Committee to "forget" all about the promised further hearings!*

It was a perfect job of brainwashing. It put the whole nation to sleep. And the people would have remained asleep, perhaps forever, except for one little thing. That "little thing" was a small group of people, mainly housewives, all of them within the throw of a stone of the Hollywood Lots. They had lived too close to "Hollywood" to be blinded by its "glamour." They loved their country — and they saw through all of the alibis and excuses and pious promises of the Moguls and their stooges. They organized the "*Cinema Educational Guild*" — to reveal the truth and to re-awaken the people.

## THE MONGOOSE AND THE SNAKES

Here I wish to stress a point that should instill great courage in the hearts of all Americans, who are willing to fight for America — especially those who have been fighting but have grown discouraged and hopeless:

Compared to the vast power of the Communist-Internationalist Conspiracy, the "Cinema Educational Guild" can best be described as a David fighting a Goliath — a very tiny David against a very huge Goliath at that . . . an even more striking comparison is that of the mongoose against a python or a cobra: according to Webster, the mongoose is a tiny viverrine mamal about the size of a ferret, but it terrorizes and fearlessly attacks and kills the largest and most poisonous snakes. Just so does CEG strike terror in the hearts of all the Red snakes in America — and destroys them, too, as I will now show.

We launched our crusade to do the job the Congressional Committee did *not* do, on the night of April 12, 1948. It was on that night, following the opening performance of "Thieves' Paradise" at the El Patio Theatre, in Hollywood, that I delivered a curtain speech in which I revealed the entire conspiracy.

Jimmie Fidler, informed of my intention and what I intended to say, stated in his Sunday evening (April 11) radio broadcast that my speech (and revealments) would rock the nation. *And it should have!* At the Washington hearings only 10 of the Reds in Hollywood were named— and very little of the true conditions in Hollywood was revealed. In my curtain speech I named *one hundred* of the *top* Red Stars — I revealed the Conspiracy in all its details — I *named* the Moguls who aided and abetted the Conspiracy — and I challenged the Reds I named *(approximately 70 of them were present in the audience)* to deny my charges of their treason — *they didn't!*

That event was the most sensational in the entire history of Hollywood. It rocked the film industry — it rocked Los Angeles — *but it did not rock the nation.* Why? Because not one word of it was allowed to get out to the Nation! Every Los Angeles newspaper sent its best reporter to cover it — every Wire Service covered it — all the Radio networks had *their* reporters there . . . *but none of them "reported" it!*

And that was when and how we learned that the Internationalist-Communist Conspiracy had as complete and tight a control of our press and radio as they did of Hollywood — that was when we realized that the Conspiracy's deadliest weapon for our destruction is their controlled Press, Radio, TV and Hollywood — that was when we (GEG) realized that to get our story to the people, *the story to save America,* we would have to create our own mass communications machinery.

I don't believe I have to stress what a tremendous undertaking *that* was. We lacked the necessary financing — the Rightwing press was blackmailed (by the ADL) into giving us the silent treatment — the Left wing press and Radio smeared and vilified us — the ADL branded us as "anti-semitic" and frightened all "*nice people*" into barring their doors to us.

By all those tokens it was an utterly impossible undertaking. Did we give in to despair and give up? We did not! We were "fools" — good, loyal *American* "fools" — and rushed in where "angels" feared to tread.

Our plans were quite simple: we would publish a monthly "News-Bulletin," in pamphlet form, to be augmented between issues with "Special Bulletins" as momentous events would require. All our publications would have one rigid objective: reveal the truth — disprove the slanted "News" and glib editorials of the controlled press — and unmask the traitors.

The matter of getting it into print was simple enough — Lord knows there is plenty of evidence available . . . but with all channels of distributions, such as bookstores, news-vendors, etc., closed to us, the trick of getting it to the people was an equine of a different color. There was only one way left for us to accomplish it — and that was by enlisting fully alerted and dedicated *Patriots* to become our distributors in their own communities. Thus, the finding of such patriots became our first and most important job.

Our first step in that direction was the book "Red Treason in Hollywood." In that book I went way beyond the charges I had made in my speech at the El Patio Theatre. In the speech I named 100 of the Reds in Hollywood — in the book I named *three hundred* of the most famous Stars, Directors, Writers and Producers who had transformed Hollywood into a RED citadel. I *named* the Moguls who had opened the doors of Hollywood to the Conspiracy — who were *knowingly* producing the treason-packed films. I revealed all their techniques. In short, that book *completely* unmasked the entire operation of the Red plot in Hollywood! And, with a "*sue me if it ain't so*" challenge, I dared them to disprove my charges in a court of law. *They never did!* — And by their silence they admitted the TRUTH of those charges!

Now, *that* book really did rock the nation — that is, as far as it went. Newspapers refused to review it — *they even rejected paid advertisements!* . . . book-sellers were terrorized into refusing to fill orders for it, let alone *offer* it for sale . . . likewise, public libraries were "induced" to bar it from their shelves. In short, the Enemy employed every influence within their power to prevent it from getting to the people. But despite all their frenzied efforts, by means of a mailing campaign to selected lists of patriots throughout the nation, we succeeded in distributing 50,000 copies *within the first 60 days* after it came off the press. The final total reached 100,000 copies, but had it not been for that "blackout" the total would have reached MILLIONS of copies — and, so sensational were the revelations in that book, had that happened it would have inflamed the entire nation into such a fury that not only Charlie Chaplin but *all* the Reds it named would have been driven out of the country.

(NOTE: *As just one indication of its terrific impact, despite a taboo from the powers-that-be in Washington, the "ARMY COUNTER-INTELLIGENCE" purchased THOUSANDS of copies and virtually transformed it into a text book for all their trainees.* MCF)

Anyway, it was that book — *those first* 50,000 *copies* — that achieved our objective for us! Not all of those who bought those first 50,000 copies responded to our appeal for their active co-operation, but enough did, so that within six months we had two or three, or more, zealous co-workers in many communities in every state in the Union. At long last we had a nation-wide chain of "distributors" to get our story to the people — *our crusade to drive the Reds out of the film industry was under way!*

## WE (AMERICANS) ARE TOO SOFT-HEARTED

It is not my intention to review that crusade in these pages, except insofar as it will emphasize my warnings that if the Enemy will win the final victory, and we find ourselves in the same chains that now enslave all of the Balkan peoples, we will have nobody to blame but ourselves — that the strength of the Enemy lies in our *softness!*

One of the traits of which we Americans have always been proud, *and rightly so*, is our belief in "fair play." We never kicked a foe when he has down — instead, we gave him a hand to lift him to his feet. That was fine as long as we were dealing with out own kind of people, but in the following I will prove that in this "contest" we are dealing not with a human foe but with a fiend incarnate, who seizes all our principles of "fair play" and Christian decencies and transforms them into his own instruments for our destruction . . . I shall prove that despite all the evidence that he *is* that kind of an Enemy we stupidly continue to pit "honor" against his fiendish and ruthless cunning — in a war in which honor and chivalry are fatal weaknesses.

"Red Treason in Hollywood," as its circulation grew, was very effective — especially in the smaller communities where the local theatre owner *and his family* were sensitive to the opinions of their friends and neighbors. In addition, there was, of course, the loss of revenue every time they played a Red-slanted film or a Red Star. Those small community theatre owners began to complain to their sources of supply — the Exchanges. But their complaints fell on deaf ears — for the following reason:

Back in the early days when the Masterminds of the Internationalist-Communist Conspiracy laid their plans to get control of the film industry they made a clean sweep of it. They set up all the Major (producer) Lots; they set up nation-wide chains of theatres for each Lot; they set up distributing organizations (Exchanges) for each Lot. Then they developed a gimmick, which they called the "block-booking" system, through which they acquired control of *all* the theatres in America. Because under that "block-booking" system the independent theatre owner was forced to buy *all* the Films of the Exchange he dealt with. In other words, if he wanted the Warner Brothers *good* films he had to accept a "Mission To Moscow" and all the other Warner pro-Red Films. The same condition applied if he contracted with the MGM Exchange, or Paramount, or any other Major Lot. Thus, in the early stage, the complaints of the independent owners were ignored. If they refused to play an undesirable Film they were forced to pay the rental fees anyway — or have their entire contracts cancelled. Then, as if to teach the "rebels" a lesson, the Moguls produced the most flagrant pro-Communist films, such as "All My Sons," "Death of a Salesman," "Moulin Rouge," etc., etc., all starring known pro-Communist Stars, Writers and Directors.

It was an arrogant challenge. But there was a lot of cunning in it. Most of those pro-Red films were adaptations of great Stage hits that had been highly eulogized by the press when they were on Broadway. Therefore, the Movie critics, most of whom are pro-Red anyway, were "justified" in according rave reviews to the film — and, by that token, in glorifying the Stars. All that ballyhoo became a tremendous brainwashing operation. It is to be remembered that only 10 Reds were unmasked at that Washington hearing — only a fragment of the Conspiracy revealed. And only 50,000 copies of the book ("Red Treason in Hollywood") were in circulation. The opposition to the Reds began to wane. Even some of the people who had read the book began to have doubts — and poured letters in to us demanding proof of our charges. Yes, indeed, that technique of the Hollywood masterminds was very effective — *but it was not impregnable!*

There was only way to counter-attack that technique — and that was by a vastly wider, *and quicker,* circulation of our "story." We condensed the salient charges in "Red Treason in Hollywood" into a six-page "Tract," *but included the names of* 200 *of the most prominent of the Red Stars* — and made it available to our "distributors" at *two cents per copy* ($2.00 per 100). Within 60 days there were 500,000 copies of that "Tract" circulating all over the country — within six months that rose to a MILLION copies. At the same time we started a concentrated campaign of pressure on the House Committee on Un-American Activities to re-open the hearings on the Reds in Hollywood — our (CEG) members and their friends poured thousands upon thousands of copies of the "Tract," together with personal letters, to *all* the members of Congress.

But we didn't stop with just that. We knew that the Masterminds of the Great Conspiracy would exert all their powers to prevent any further Congressional hearings. To offset that, we decided to apply still greater pressure — something that would shock the entire nation — and *force* Congressional action: We organized what we called a "Picket Committee" — to function as follows:

On the night that "Death Of A Salesman" opened in Los Angeles with all the accustomed glitter and fanfare of the Hollywood "premiere," two groups of our pickets, properly coached, appeared on the scene. One group carried large placards that proclaimed the Communism of the Film, the author and the Stars, and paraded up and down in front of the theatre . . . the other group handed copies of our "Tract" to all would-be buyers of tickets — *and we continued that operation night after night!* Result? Very few people bought tickets! After one week of playing to empty seats, that film closed.

The same thing happened with the "premiere" of a Charlie Chaplin picture in Newark, N. J. . . . . the same thing happened in Beverly Hills at the "premiere" of "Moulin Rouge" . . . . the same thing happened in Chicago and *prevented* the opening of "Saint Joan."

That "picket" stunt turned out to be our most effective maneuver. It was a story the press could not ignore. It exploded on the front pages of the entire nation. Theatres all over the country, especially the independently owned ones, began to cancel all the "picketed" films — *and refused to pay the rental fees.* The Moguls raged and fumed — but they did not dare to take any retaliatory action.

But that was only the beginning of their headache! In the midst of our "picketing" operation the House Un-American Activities Committee surrendered to public (our "Tracts") demand and reopened the Hollywood hearings. *This time* the hearings were *televized! This time* it really rocked the nation! *This time* all of the *three hundred* we had named in "Red Treason in Hollywood" were *officially* identified as Communists and/or Fellow Travelers!

Naturally, all those "names" became "poison-at-the boxoffice". That was all that the independent theatre owners needed—from all over the country came a flood of rejections of all films that starred or featured those branded "names." Panic swept through "Hollywood" like a cyclone — and in their frenzy the Moguls took the one step that swept them beyond the point of no return — they instructed their Exchanges to *rigidly* enforce the terms of their "block booking" contracts. That meant no merchandise for any theatre owner who refused to pay *and play* any of those "poison-at-the-boxoffice" films — it automatically would put them out of business.

Now, under our Federal anti-trust laws, that "block-booking" system was definitely illegal. The authorities always knew it, but as long as there had been no great outcry against it, they had taken no action — *Lehman and his gang in Washington saw to that!* But in our issue (News-Bulletin) of that month we pointed to that fact. The heads of various of the Independent Theatre Owners Associations picked it up. They started Federal Court suits — and the frightened Federal Trade Commission was forced to step into the picture: *they forced the Moguls to dispose of their vast chains of theaters — and they outlawed the "block-booking" system!*

And *that* smashed the Red Conspiracy in Hollywood! It was smashed by "*the people*" when they began to boycott the Red Stars and the Red-slanted Films at the box offices! But . . . .

## WE THROW AWAY OUR VICTORIES!

I have told the above story several times, but I have a particular reason for repeating it at this time.

We won a great victory when we forced that televized (Congressional hearings) exposition of the Hollywood Reds . . . . we won an even greater victory when we forced the Moguls to "liberate" (by sale) their vast chains of theatres . . . . and a still greater victory when we smashed their "block-booking" system — and freed ALL the theatres from domination of the Internationalist-Communist Conspiracy! It may *sound* far-fetched, but that victory was as great and significant a turning point for the American people in this war with the Great Conspiracy as the Battle of Gettysburg was for the North in the Civil War — except for one tragic difference:

The North recognized Gettysburg for what it was — just one battle that put the South "on the run" — which, *if properly followed up,* could bring the war to a victorious end. And they gave the South no breathing spell, no opportunities to re-organize. They pursued them when they fled from Gettysburg — and continued to pursue them after every battle that followed, until the day that Lee finally surrendered.

And therein lies the difference between our people of the 1860s and our people of today!

We certainly won that Battle of Hollywood! We smashed their fortifications and supply lines *(block-booking and theatre chains)*— we drove their forces *(Red Stars)* off the *(Screen)* battlefield in panic flight . . . . *but we did not pursue them!* We accepted that battle as the end of the war. We let them re-organize — *and we let them use our very victory to camouflage their re-organization.*

Before I go any further I wish to clarify two vital points: 1) When I speak of the Red Conspiracy in Hollywood I do not confine it to just the Moving Picture Lots — Television is just as integrally a part of that Conspiracy as the Camera is an integral instrument in the manufacture of both; equally so are Radio and the Legitimate theatre integral parts of the same Conspiracy — just as all actors, writers, directors are integral figures in all of those branches of the Entertainment World. Therefore, our victory in Hollywood (the Movie Lots) was akin to MacArthur's victory in Korea: MacArthur was not permitted to pursue the Enemy across the Yalu — and therefore we lost the War in Korea . . . . we failed to pursue the Red Stars into the TV (and Radio) Studios in New York — and therefore, to all intents and purposes, we lost the War in Hollywood; 2) When I said "*We did not pursue*" the Reds into the TV studios, I did not mean CEG, but the American people as a whole. I knew that the victory we won was just one battle — that if we were to win the *war* we would have to *pursue* the Enemy and destroy him wherever we found him. CEG continued to pursue him — but our armies ("the people"), and even many of our "distributors", dropped out of the pursuit, and thus once again the Enemy outsmarted *the people* — and with the same kind of brainwash.

## TV REPLACED HOLLYWOOD

As soon as they realized that Hollywood could no longer serve their purpose, the Masterminds of the Conspiracy wasted no time in useless mourning. They threw all their energies into setting up a new base for their operations — and, even more important, to salvage all their Red Stars. By "salvage", I mean to restore them to the good graces of "the people." They automatically turned to the TV Studios in New York for both objectives.

Television was just emerging when Hollywood was first becoming suspect. In our February 1957 "News-Bulletin" (No. 55) we reviewed the background of TV — we named all of the chief figures in all three National Networks, and established that from its inception TV has been completely owned and controlled by the Great Conspiracy. Hence it was all set to take over all the functions of Hollywood — and to serve as a sanctuary for the fleeing traitors.

The Masterminds planned the transfer with great guile and craft. Their first step, as I have stated, was to restore the Red

Stars to favor with the people. They enticed and/or pressured famous Columnists such as George Sokolsky, Victor Reisel, Ed Sullivan, etc., to launch a "sympathy" campaign for the "unfortunate" Stars who had been "duped" into pro-Communist activities. Sokolsky even headed a "Committee" to give "absolution" and clearance to all Stars who confessed or "regretted" their "mistakes." In one of his articles, Sokolsky proclaimed that his "Committee" had thus "*salvaged three hundred of the duped unfortunates.*" Inasmuch as 300 was the total named in "Red Treason in Hollywood" and in the Congressional hearings, that meant, *according to that article*, that *all* of the Hollywood Reds were henceforth to be accepted as loyal American patriots. And at once the gates of all TV Studios were thrown open to them. Week after week, Ed Sullivan brazenly flaunted two, three, five, and even as many as seven of the most notorious Reds on his Sunday night shows . . . . Steve Allen did the same to a somewhat lesser degree . . . . Kraft Foods, Alcoa, Borden, Heinz, Proctor & Gamble, Westinghouse, General Electric, U. S. Steel, Ford Motors and virtually all of the big Sponsors consistently gave preference of all choice jobs in their TV (and Radio) shows to notorious Red Stars, Writers, Directors and Producers.

Within one year TV was doing a far greater job for the Internationalist-Communist Conspiracy than Hollywood ever did — and far more effectively, to-wit: Hollywood (Motion Pictures) was confined to the theatres, but *TV was taking the brainwashing right into every Living-room in the nation!* And to evidence the fiendish craftiness TV employs to penetrate all minds I will cite just one outstanding example:

Early in the winter of 1957, shortly after the Little Rock invasion had catapulted the Racial (segregation) controversy into near-civil war heat, "Omnibus," one of TV's prize shows, put on "The Life of Samuel Johnson." Johnson was depicted as a rugged 18th-century Britain-firster who hated all Americans. According to the writer of "Omnibus," Johnson was admirable in his peculiarities and his provincialism — and this came through beautifully in the television play. Also there came through a great "message", which was duly *stressed* next morning in all the reviews — *especially in that of the New York Times;* to wit:

The only American in the play was a "barbarian" who was very rude to Johnson's Negro servant in a manner supposed to typify all Americans. Johnson drove the boorish American from his presence amid the hisses of the unseen audience.

The Times review noted Johnson's "*healthy distaste for provincialism and jingoism.*" It also stressed one of Johnson's best known epigrams — *"Patriotism, sir, is the last refuge of the scoundrel"* — and had Johnson apply it to the American in that incident, and, by that token, to all Americans. Thus, Johnson, who won a pension from King George III for writing an anti-American pamphlet "Taxation — No Tyranny", was tortuously depicted as a rabid hater of Americans, not as a matter of loyalty to England, but because of our inhumanities to Negroes. His entire attitude *(in the show)* was that of a defender of the rights of the Negroes — *a stalwart foe of Segregation* . . . . and his great wit was used to indicate contempt for our (American) "patriotism" and all of our alleged prejudices.

The most significant point — *and scurrility* — of this "message" is that nowhere in any of Johnson's biographies is there any indication that such an incident had ever occurred — or that Johnson was even remotely interested in Racial matters, per se.

Such are the depths to which TV descended to brainwash the American people.

Anyway, by 1953 we found we had our job to do all over again. And we decided to repeat in New York the operation which torpedoed the Reds out of Hollywood. In Hollywood we flushed the Reds out into the open by the production of "Thieves' Paradise" — we decided to do a similar flush-out job in New York by producing "Red Rainbow" — which the Reds dreaded even more than they had dreaded "Thieves' Paradise."

The plan was highly successful. The mere announcement that I was going to open "Red Rainbow" at the Royale Theatre was like an A-Bomb explosion! *Masterminded by the ADL,* the Press, Radio and TV launched a barrage of vilification that dwarfed the 1948 Hollywood attack. And the opening night was even more sensational than the famous opening night of "Thieves' Paradise" in Hollywood. All the critics unmasked themselves — their reviews were so vicious that they were obvious. Indeed, the entire attack was so obvious that various Columnists, such as Bill Considine, Lee Mortimer, Westbrook Pegler, George Peck, etc., called attention to it.

I won't go into all the details of that Battle of "Red Rainbow" on Broadway — I covered all of it in my book "Red Treason on Broadway." The important point is that it served as a marvelous springboard for our crusade to unmask the Red Conspiracy in the Legitimate theatre, in the Press in New York, in Radio — *and in TV!* It enabled me to write "Red Treason on Broadway" with all of its documentary evidence. Within a year there were 100,000 copies of that book circulating all over the nation. And as a result of that book the House Un-American Activities Committee launched another investigative hearing — *this time in New York!* And this time, due to the "charges" in the book, many critics and editorial writers on the New York papers were hauled in for questioning. Some 'fessed up, but most, of course, sought refuge behind the Fifth Amendment. All in all, those hearings revealed that all of "Broadway," including TV and Radio, was seething and crawling with Reds — from the topmost echelons to the lowest. It also was revealed that all the new-papers in New York were heavily infiltrated, but that *the "Times" and "Post" were LOADED with Reds in ALL departments* — with the "Herald-Tribune" not far behind.

Like the previous (televized) hearings in Hollywood, the hearings in New York were too "hot" to be given the silent treatment — they were front-paged all over the nation. Once more *the people* were shocked and awakened! That was all we (CEG) were waiting for! We issued a new six-page "Tract" this time concentrating on the Reds in TV — *and aimed at the Sponsors who were employing the Reds!*

What followed emphasizes my contention that we can easily smash the entire brainwashing apparatus of the Enemy — and the Great Conspiracy itself — *if we just won't "let up" every time we win one little victory!*

Week after week, month after month, thousands upon thousands of irate housewives poured copies of our "Tract" into the offices of the offending Sponsors. They didn't just threaten to boycott those Sponsors' products — *they did boycott them!* They also told their local merchants and dealers *why* they were boycotting the various products — and that they would boycott the dealers as well if they continued to handle those products. As a result, local dealers all over the country began to notify the Sponsors that unless they took the RED out of their shows they would have to discontinue handling their products — *or lose their customers.*

At first we met with solid resistance. Most of the Sponsors, especially the big ones, resented and rejected all the "warnings" — their Advertising Agents encouraged their resistance — the Channels assured them that the "pressures" wouldn't last. But as the volume of protests and "Tracts" increased — as the screams of the dealers rose louder and louder — as the sales dropped lower and lower, the Sponsors became more and more alarmed. Ford Motors, the most arrogant of the offenders, was one of the first to weaken — a few months ago their Mister Ed Sullivan suddenly banished all Red Stars from his Sunday night "shews." Others began to follow. Recently, Kraft Foods announced that they were abandoing their Reds-studded "Kraft Theatre" and replacing it with a carefully screened "Milton Berle Show" . . . . *But that is not all that that crusade accomplished*:

## TV MOGULS' "CONTROL" GIMMICK UNMASKED

During our fight to smash the conspiracy in Hollywood I stated repeatedly that the Masterminds of the Great Conspiracy employed the same technique — *with variants, of course* — for their control of all our mass communications media. In Hollywood, as we know, they achieved their control of *all* theatres through their illegal "Block Booking" system . . . . in our December 1954 "News-Bulletin" (No. 40) I revealed that the same technique enables them to control the Press . . . . *now* it is revealed that the TV Moguls have a similar gimmick by which they absolutely control all independently owned Radio and TV Stations.

This revelation came about through a revolt of the owners of independent "local" Stations *(exactly the same way and for the same reasons that forced the revolt of the owners of local Movie theatres)* in response to the pressures by those who had joined our "crusade." Lack of space prevents a complete outline of the TV Moguls "control" gimmick, but here are the essential features:

1) They have what is known as a "*must-buy*" policy. This is a network rule that any advertiser who wants to use the network at all must buy time on a designated group of affiliated network stations, more than 50 — *or not at all!*

2) Obligatory "Option time": this is an arrangement under which networks require all their *(independently owned)* affiliated stations to carry the network program 12 hours a day. And — *here is the real gimmick* — except for extraordinary reasons, local programs must be canceled during all hours of the day and night on the Network's demand to make room for *its* shows;

3) Program tie-ins: This is a Network practice of selling the most desirable evening time to advertisers only on condition that they use particular shows *which the Networks produce* or in which they have an interest.

Thus the independently owned Station is forced to show Ed. Murrow, or "I Love Lucy", or the "Mike Wallace Interview" — or get no shows . . . . that is why many Sponsors, *in order to get the best time slots,* let the Networks and their affiliated Producers (Columbia Pictures, Desilu, MCA-Revue, etc.) produce their shows.

As a result of the revolt of the independent Stations, all those practices and "gimmicks" have been declared violations of our anti-trust laws, and Victor Hansen, Ass't. Attorney General, has been ordered to take proper court action against those guilty of those practices. In addition, Senator Bricker has submitted a Bill to *outlaw* all such practices.

## "DON'T GIVE UP THE SHIP" AGAIN!

Now all of the above may seem to be verbose and repetitious — and unnecessary. I will concede that I have time and again voiced all of the above warnings — *but this repetition is not unnecessary!*

In 1952, when the Red Walls of Hollywood were crashing, when the Red Stars, Writers and Directors were fleeing to New York, I warned that they would re-intrench themselves in the Legitimate Theatre, in Radio *and in TV*. I urged *and pleaded* that we must continue, *and intensify*, our hot war on all the "names" we had unmasked — so that they could never again be effective "soldiers" for the Enemy. I pointed out that our "press" *(Tracts and Pamphlets)* was offsetting the brainwashing of the Enemy-controlled Press — that we could smash the entire Conspiracy if we would increase the circulation of our "Press" (Tracts) so as to alert and unbrainwash *all* of the American people. And I *stressed* that once we get the Enemy "on the run", as we did with the Hollywood Reds, we must keep them on the run by never letting up our attack. But, unfortunately, after our victory in Hollywood, except for the hard core members of CEG, the people were satisfied with that victory and "let up" . . . . *and so we had our job to do all over again with the same Reds in TV.*

Now we have the Red Walls in TV cracking! Once again we have the REDS on the run! . . . . *For the love of God and Country, let's keep them on the run!*

There is only one way we CAN do it — by increasing the circulation of our "press" — by flooding the nation with the "Tract" that *names* all the Red Stars . . . . by getting *everybody* to pour "Tracts" and letters to every Sponsor in the nation and put them on guard!

There is still another reason why we must put our crusade into high gear *right away* — and keep it in high gear:

## HOLLYWOOD REDS HAVE NEW "COMEBACK" SCHEME

The Reds have another technique which has worked to perfection for them: whenever they are exposed, as they were in Hollywood, they *seemingly* surrender. What they actually do is leave that particular scene — and wait until "the heat is off" — then come back under another guise and in another form.

When all the Red Stars fled Hollywood after the great expose they did not surrender. Never for one moment did the Masterminds intend to give up Hollywood. They were just waiting for the "heat" to cool off. In the meantime they were using the Broadway stage plays and TV, aided by the Press and the Sokolsky "Clearance Committee," to restore the prestige of the Stars . . . . and at the same time they were perfecting a new plan to recapture Hollywood.

The Major Lots (MGM, Warner Bros., Paramount, etc.) are not participating in this new plan. That is, not openly. They had been so completely identified with the general Red Conspiracy that now every Film they produce is too closely scrutinized. So, during the past two years a new type of Producer has been stealing into the Hollywood scene — this new type is the Star who incorporates his own producing company. Today, virtually every major Star has his own Corporation. Just to name a few, there are John Wayne, Gary Cooper, Alan Ladd, Jimmy Stewart, etc. They are the so-called loyal-to-America Stars. Then there are Burt Lancaster, Gregory Peck, Kirk Douglas, Marlon Brando and others who have been identified as pro-Communist. Practically all of them, especially the "tainted" ones, make their pictures in England, France, Italy and other foreign lands. All their pictures are lavish. Money seems to be the least of their problems — yet, it is known that the Stars do not use their own money to produce their pictures. The answer is simple — they are financed by the the various Releasing organizations, such as "United Artists", "Columbia Pictures Corporation", "Universal-International" — *and all the Major Lots.*

It is a real clever scheme. Like all merchants, all those Releasing companies must have merchandise to stay in business. A popular John Wayne *(independently produced)* picture is excellent merchandise. Naturally, any merchant *(Releasing company)* should be glad to finance its production in return for the release rights. That's just good business. And who can find fault with the releasing company if such a picture *(independently produced)* contains a Red Star or Red propaganda? After all, they are only the "salesmen" for the producer . . . . *and therein lies the gimmick!*

Carl Foreman, a Columbia Pictures Corporation top Executive until he was exposed as a flaming Commie, fled to England, where he set up his own producing Company. Columbia agreed to finance his pictures in return for the releasing rights. Now it is a foregone conclusion that a Carl Foreman picture *by itself* wouldn't get the time of day with most of the Exhibitors in the United States — but a top *untainted* Star would take the curse off the picture — and serve as at least the beginning of a "comeback" for Foreman. So'o, lo and behold, the popular William Holden is the star in Carl Foreman's "The Key" — and that vicious Red is back on our screens!

Another case is that of Lewis Milestone. I don't have to dwell on Milestone's Communist background. No Lot has dared to employ him since he was unmasked in 1947. A few weeks ago Gregory Peck announced the first picture to be produced by his "Gregory Peck Corporation" —.and, lo and behold, the director of the picture is to be *Lewis Milestone!*

I can name many other cases, such as John Wayne hiring *John Huston* to direct his picture — Clark Gable co-starring with *Burt Lancaster,* etc., etc. I can also point to the possibilities, *and probabilities,* of a Jimmy Stewart Corporation co-starring Jimmy and, say, Edward G. Robinson — of a Spencer Tracy Corporation co-starring Tracy and Katherine Hepburn — a Cary Grant co-starring Orson Welles, etc., etc.

Is there any need for further elaboration of the scheme?

It doesn't matter whether the Waynes and the Coopers and the Stewarts are *willing* collaborators in this scheme, or if they are forced into it by economic or "career" pressures. The important point is that under such a collective "umbrella" all the Reds will soon be back in Hollywood.

*That must be stopped* ! ! ! There is only one way to stop it. That is why I now repeat my cry to all loyal Americans — "DON'T GIVE UP THE SHIP!" We CAN kill this new scheme with the "Tract" which urges all — "AMERICANS . . . . DON'T PATRONIZE REDS ! ! !" Please, please, *please,* for the love of God and Country, circulate that "Tract" among all your friends and neighbors — and urge them to boycott every theatre and every Sponsor that supports the REDS!

You have done it before — *but please do it again,* and again! Because, *remember*: the winning of one battle will not win the war . . . every time we win a battle and relax, the Enemy comes back with a new scheme . . . . every time we relax, our victories boomerang into what may be our final defeat!

We CAN win this war — but only if we pursue the Enemy from every battle field — and destroy them wherever we find them!

That "Tract" is your perfect ammunition! Use it — *again and again and again!* Don't give the Enemy time or opportunity to reorganize! . . . . *God will help us if we help ourselves!*

## OUR NEXT ISSUE WILL STARTLE YOU!

I had intended in this issue to reprint the findings of a Senate Committee which completely unmasks Earl Warren and his Associate Justices — and reveals their *planned traitorous activities.* That "Report" has been suppressed by the powers-that-be in Washington. That investigation came as a result of *our* campaign for the impeachment of those men . . . . *we will publish it in our next issue!*

We will also publish a documented statement by Trygvie Lie, first Secretary General of the UN, in which he admits the existence of that secret agreement between Alger Hiss and Molotov under which a Moscow Red was *always* to be head of the UN secretariat governing all military affairs of that monstrosity!

When you will read both of the above DOCUMENTATIONS you will fully realize why we must *intensify* our campaigns to force Congress to impeach Warren and his Associate Justices — and to "Get the U. S. out of the UN and drive the UN out of the U.S."

We've got them on the run . . . . order your "Tracts" NOW . . . . *Let's keep them on the run* ! ! !

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